

**The musical structure of five Byzantine stichera
and their parallels among Western antiphons¹**

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The discovery of bilingual antiphons for the liturgical action on Good Friday in medieval chant books of Benevento and northern Italy² gave a strong impetus to the study of musical relations between Byzantine and Western rites. As the Byzantine musicology successively gained terrain and succeeded to decipher and transcribe medieval musical manuscripts, a basis of comparison was established. It was the merit of Egon Wellesz first to verify a musical relationship between medieval Eastern and Western sources by the comparison of the sticheron "Ὅτε τῷ σταυρῷ (in deuterios mode) and the bilingual antiphon *O quando in cruce/Otin to stauron* (with central pitches G and b)³.

Wellesz' analysis of the sticheron⁴ reveals that the twenty-two text *kola* combine with only five different musical phrases. The distribution of these musical standard phrases is quite interesting, as one of them reoccurs at regular intervals, as a kind of ritornel line preceded by a bipartite introduction, producing the form AAB CCB etc⁵. One of the really important results of his comparison is the demonstration that the structural pattern of the sticheron is congruent with the Italian transmission of the piece. Even regarding those phrases of the antiphon where the melodic similarity to the sticheron is weak, a correlate over-all musical structure is manifest. Wellesz judged that Byzantine and the different Italian sources represented 'parallel developments from a common source, leading back to the

1. During the work with this subject I recieved help and encouragement from three persons whom I wish to thank here. First of all, I am indebted to dr. Jørgen Raasted, Monumenta Musicae Byzantinae, Copenhagen for his inspiration and guidance in my work with this subject. Likewise, I wish to express my thanks to dr. Karlheinz Schlager, Bruno Stäblein Microfilm-Archiv, Universität Erlangen-Nürnberg for his assistance in my work with the Gregorian sources and mons. Natale Ghiglione, Centro Studi e Documentazione del Canto Ambrosiano, Istituto Pontificio, Milano for his advice and support in the part of my work dealing with Ambrosian chant.

2. cf. Hesbert p. 290 - 293 and 447 - 462.

3. Wellesz p. 103 - 110.

4. cf. Wellesz, Plate XI.

5. There is a difference in the numbering of the phrases between Wellesz Plate XI, the musical formulas, and the musical comparison p. 105 - 109. Most likely from this inconsistency, some mistakes have been transferred to the formal scheme of the sticheron, p. 104. I present here an alternative analysis of the piece, corresponding to Wellesz' partition into sections in the comparison, p. 105 - 109:

Sections:	1+2	3+4	5+6	7	8	9	10	11+12	13+14	15	16
Phrases:	A	A	B	C	C	B	D	E	E	B'	C
Sections:	17	18	19	20	21	22					
Phrases:	B	C'	C'	A'	B'	A					

Church of Jerusalem⁶. Oliver Strunk, on the other hand, was convinced that the correspondence of mode and melodics was a result of an Italian borrowing from the medieval Byzantine tradition. Because of the relatively more melismatic setting of the sticheron he first dated the 'incorporation of this alien element into the Beneventan rite' to slightly after the year 800⁷. Later, he modified this date in favour of the late 9th or early 10th century⁸.

A similar correspondence of structure was observed by Kenneth Levy regarding the troparion Τοῦ δείπνου σου, the Kheroubikon-substitute used on Thursday in the Holy Week, and its Ambrosian counterpart, the *Antiphona post Evangelium, Coenae tuae mirabilis*⁹.

Finally, another well known case of musical parallelism between sticheron and antiphon has been treated from a musical point of view by Handschin in his study of the so-called 'antiphons *Veterem hominem*' for the Octave of Epiphany¹⁰. The first two sections of one of these antiphons, *Te qui in spiritu*, seem to correspond with the opening of the *idiomelon* Σὲ τὸν ἐν πνεύματι in tetartos mode, for the procession εἰς τὴν λιτὴν in the vigil of Epiphany. This sticheron is traditionally ascribed to Cosmas of Jerusalem (8th cent.). Later, two scholars added considerably to our knowledge of this series of antiphons. Strunk was able to identify the full text of two items of the series as *heirmoi* from an obsolete *kanon* for Epiphany, ascribed to Andrew of Crete (7th cent.)¹¹. Lemarié drew attention to a parallel series of troparia for the Octave of Epiphany in Armenian tradition¹², and Strunk demonstrated that they, surprising as it seems, were textually closer to the Latin version than to the Byzantine¹³. Finally, with the help of interlinear bits of text in the Heirmologion Patmos 55, he was able to reconstruct the music of these two *heirmoi*, also composed in the tetartos mode. The music of these *heirmoi*, especially Τὴν κεφαλὴν, corresponds to the opening of Σὲ τὸν ἐν πνεύματι and also to the opening phrase of the Latin Antiphons, but not to the melody as a whole.

I will return to these preliminary examples when I have presented five additional cases where musical comparison between sticheron and antiphon is

6. Wellesz p. 110.

7. Strunk 3 p. 194. His reasoning was based on the difference of style in the Italian version and the more ornamented Byzantine versions, dating from about 1050 and onwards.

8. cf. Strunk 4, p. 252, note 37.

9. Levy 1 p. 145 - 148.

10. Handschin, p. 27 - 45.

11. Strunk 2. The *heirmoi* in question are the Τὸν παλαιὸν ἄνθρωπον/*Veterem hominem* for the 5th ode and Τὴν κεφαλὴν τοῦ δράκοντος/*Caput draconis* for the 6th ode.

12. Lemarié, cf. p. 22.

13. Strunk 1 p. 210.

possible. The main purpose of the comparisons is to focus on the over-all structure and the modal/melodic relationship between the Eastern melodies and their Occidental counterparts. Idiomela and antiphons are suitable for a structural comparison because each such work in principle is a unique combination of text and melody. Therefore, they offer an opportunity for comparison both between text and melody, and once the textual affinity is established, musical similarity can reasonably be assumed to have genetic causes. Moreover, the attested transmission of these pieces is remarkably stable, which makes it a reasonable assumption that there was also a rather stable tradition before the first preserved manuscript witnesses¹⁴. Likewise, a stable oral transmission leading up to the earliest written sources must be taken as axiom for the comparisons involving Old-Roman and Ambrosian sources.

For the musical text of the stichera I have chosen three mss. representing the standard version of the Sticherarion, 1) the probably oldest dated round notation source, Sinai gr. 1218, 2) the most well known standard sticherarion, Vienna theol. gr. 181 (= MMB 1), and 3) the slightly later and very carefully written sticherarion Ambr. gr. 44 (139 Sup.). This last ms. is the basis of an arrhythmical staff transcription used for the comparison, but modal signatures and the variant readings (including letter transcription of the two additional mss.) are given above the Byzantine line. The sources of the Western antiphons are indicated above each musical comparison¹⁵. Concerning the liturgical implication and the text I will concentrate on the possible origin and date of import into the Latin liturgies.

1 Εἰσερχομένου σου - Introeunte te¹⁶

This sticheron is sung εἰς τὴν λιτὴν, that is at the procession in the conclusion of the Great Vespers, in the Vigil of Palm Sunday. The Western antiphon is destined for the procession with palm branches on Palm Sunday itself,

14. Raasted 1 demonstrates great stability regarding the textual/musical structure of the stichera analysed, cf. the conclusions on p. 541. This stability is confirmed by Raasted 2, Appendix II, a collation of four stichera in up to 36 mss.

15. For transcriptions of the Ambrosian chants I use 34 209 for the 'Winter-part' (collated with Vim. A and F.2.2) and Vim. D for the 'Summer-part' (collated with Ox. and Bed.B). Major variant readings of the musical text are mentioned in the analyses.

16. This relation was first discovered by Michel Huglo. Unfortunately, he did not undertake a musical comparison between the Byzantine and the Aquitanian sources of the piece, taking as point of departure that the melody of the Western sources was created anew in the act of borrowing the text, cf. Huglo 3 p. 374.

that is before the mass. Four musical and textual versions are at hand; two Mozarabic sources, one from the northern tradition, *León* 8 (11th cent.), and one from the southern, *Toledo* 35.5 (10th cent.¹⁷), transmit variants of the piece. In the early Gregorian sources, predominantly in Aquitanian mss., two versions are transmitted¹⁸. The Gradual-book of Albi, Paris bib. nat. 776, has both versions in immediate succession.

The text (with variant readings indicated) divides as follows:

(Text after TR p. 604)	Line	(Text after G ¹)
Εἰσερχομένου σου κύριε	1	Introeunte te ^a domine
εἰς τῆς ἁγίαν πόλιν	2	in sanctam civitatem
ἐπὶ πάλου καθήμενος	3	sedens supra ^b pullum asine
ἔσπευδες ἐλθεῖν ἐπὶ τὸ πάθος	4	festinans venire ^c ad passionem
ἵνα πληρώσῃς νόμον καὶ προφήτας	5	adimplere ^d legem et prophetas
οἱ δὲ παῖδες τῶν ἑβραίων	6	pueri hebreorum
τῆς ἀναστάσεως τὴν νίκην	7	-
προμηνύοντες		
ὕψήντων σοι	8	-
μετὰ κλάδων καὶ βατῶν	9	cum ramis ^e et palmis
-	10	vestimenta prosternebant
-	11	intonabile ^f hymnum novum
λέγοντες		dicentes ^g
εὐλογημένος εἰ σωτήρ	12	osanna ^h in altissimis deus ⁱ .
ἐλέησον ἡμᾶς.		

G¹ = 776, short version; G² = 776, florid version.

a Quum introires *León* Ingrediente te *Toledo*

b super *León* *Toledo*

c pervenire *León* *Toledo*

d ut adimpleres *León* *Toledo*

e floribus G²

f cum letitia *León*

g cantantes *León* *Toledo* intonabile ... dicentes *am.* G²

h osanna rex G²

i deo *León* *Toledo*

The two versions follow each other closely, almost word to word, in line 1 - 5. For the last part of the piece, line 6 - 12, all versions except G² consist of four lines beginning with 'the children of the Hebrews' and the last preparing the refrain by means of the traditional cue *λέγοντες/dicentes/cantantes*. The narrative of the text is based on Matth. 21,1 - 11, but in the first main section, lines 1- 5, and the second main section of the Byzantine version, lines 6 - 9, it is combined with dogmatic

17. The early dating of the Toledo-sources as a group has raised some discussion among codicologists, cf. Randel 1 p. xvii.

18. see Huglo 3 p. 369 - 370.

material. In both East and West other pieces for the same occasion share expressions and whole phrases with this piece, thus the sticheron Τὴν κοινὴν ἀνάστασιν¹⁹, the antiphons *Pueri hebreorum* (CAO 4415 - 4416), *Cum appropinquaret* (CAO 1976) and the response *Ingrediente domino* (CAO 6961). In fact, the refrain and material for the last part of the piece could have been exchanged with one of these related chants. Τὴν κοινὴν incorporates the phrase Ὡσαννὰ ἐν τοῖς ὑψίστοις, furnished with a *thematismos* on -νὰ in the musical mss., and *Ingrediente domino* has the phrase *hebreorum pueri resurrectionem vitae pronuntiantes* that reminds strongly of the Byzantine text, line 7. In my opinion, the common readings of the two Mozarabic traditions cannot but suggest that the piece was present in the Visigothic liturgy when the Arabs invaded the Iberian Peninsula beginning in the second decennium of the 8th cent. This liturgy had close connections with the old Gallican rite and, as it is well known, several bilingual pieces are preserved in the Mozarabic tradition²⁰. If the piece was introduced later than the early 8th cent. it would have been more likely that the León tradition came closest to the Aquitanian text and that it was simply absent in the Toledo tradition. The individual particularities of the two branches of Mozarabic chant do not exclude that we can speak of one Mozarabic melodic tradition. Even if the notational systems in the two branches are very dissimilar, it is possible to establish some equivalents between the neumes in both traditions²¹. A comparison indicates that the Toledo and León versions are related to each other, as the differences stay within the limits of variation that is normally encountered in comparisons between melodies occurring in both branches. Additionally, the placement and layout of the melismas in both Mozarabic versions seem to coincide with G¹, whereas G² differs both musically and textually from all others²².

In Byzantine and early Gregorian tradition (G¹), which thus form the basis of comparison, the piece consists of three parts, lines 1 - 5, 6 - 11 and the refrain, line 12. The second main section, beginning in line 6, opens exactly like line 1 in both traditions. The melody is constructed as follows:

19. TR p. 612.


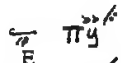
20. cf. Randel 1 p. 413 - 414.


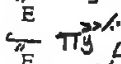
21. cf. Suñol p. 198 - 219 and Randel 2, Introduction.


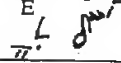
22. The refrain of this piece includes a long melisma that furthermore is repeated from the (*d*)-sign in the text. This refrain is not attached to the last section by a cue word. G² is obviously in the protus mode, it displays a diverse structure, e.g. identity between line 6 and 10. For these reasons it must be considered independent of G¹. It is very rare to find alternative melodies for a liturgical text in Western musical manuscripts, and for the time being I am not able to explain this phenomenon. It is striking, although, that another of these five pieces, *Dicant nunc* (see below), shares the double transmission in Early Aquitanian mss.

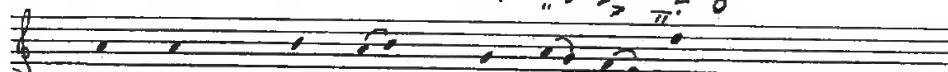
The opening and the intersectional leaps of the Byzantine tradition (see lines 3 - 4 and lines 5 - 6) do not seem to be reflected in G^1 . Also transitional motives in the Byzantine tradition, like *xeron klasma* (line 4) or *kylisma* (line 5), are not paralleled in any special way by the Western antiphon, they seem to represent a special 'through-composition' of the sticheron. These 'signs' elaborate on the cadence-pitch reached just before or they lead on to the next line. In addition to the common over-all structure, some melodic similarities should be singled out: in line 1 the reciting on G moves upwards on the first accented syllable, then the melody

Line 3


S  

D  ab 

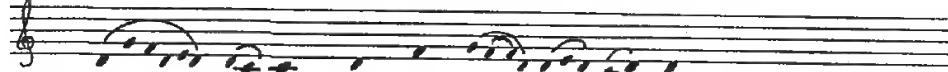
A  



A ε - πι πω - λου κα - θη - με - νος .




G^1 se - dens su - pra pul - lum a - si - ne




G^2

Line 4


S   

D   b 

A       



A ε - σπευ - δες ελ - θειν ε - πι το κα - θος .



G^1 fe - sti - nans ve - ni - re ad pas - si - o - nem



G^2

jumps to *c* and has some ornamentation on the accented syllable of the word 'Lord'. Byzantine line 9 and the Western line 11 both conclude the second main section and lead up to the refrain by a downwards open leap of a fifth d G, reaching the final pitch E, and rest before the refrain on the subtonal D, which is touched again in the refrain line itself. There are, however, some structural dissimilarities too. The reciting on F in G¹ (lines 4 and 11) finds no match in Byzantine line 4, which instead has a medial caesura on *a*, on the word ἐλθεῖν. This caesura is marked with *apoderma* in all three Byzantine manuscripts, but in line 7 the same

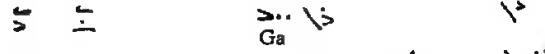
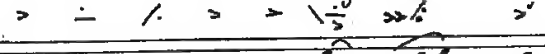

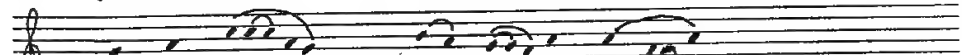

Line 5

S 
 D 
 A 
 A 
 A 
 G¹ 
 G² 
 A 
 G¹ 
 G² 

ι - να πλη - ρω - σης νο - μον και προ - φη - τας .

ad - im - ple - re le - gem et pro - phe - tas

Line 6

S 
 D 
 A 
 A 
 G¹ 
 G² 
 A 
 G¹ 
 G² 

οι δε παι - δες των ε - βραι - ων .

pu - e - ri he - bre - o - rum

sequence of formulas is repeated, now without this feature. This F-reciting is placed in the fourth line of both main sections (lines 4 and 11) in the old Gregorian version, and points each time forward to subtonal D. The Byzantine subdivision of line 4 and the refrain (line 12) seem to be a special feature of the sticheraic style.

Line 7

S $\text{b} \quad \text{b} \quad \text{a} \quad \text{ca} \quad \text{b} \quad \text{aG} \quad \text{G}$

D b

A $\text{b} \quad \text{a} \quad \text{ca} \quad \text{b} \quad \text{aG} \quad \text{G}$

A της α - να - στα - σε - ως την νι - κην προ - μη - νυ - ον - τες .

Line 8

Line 9

S $\text{b} \quad \text{b} \quad \text{a} \quad \text{ca} \quad \text{b} \quad \text{aG} \quad \text{G}$

D b

A $\text{b} \quad \text{a} \quad \text{ca} \quad \text{b} \quad \text{aG} \quad \text{G}$

A υ - πην - των σοι . με - τα κλα - δων και βα - ρι - ων λε - γον - τες .

G¹ cum ra - mis et pal - mis

G² cum flo - ri - bus et pal - mis

Line 10

G¹ ve - sti - men - ta pro - ster - ne - bant

G²

Line 11



Line 12

S

D

A (read —)

A

A ευ - λο - γη - με - νος ει σω - τηρ ε - λε - η - σον η - μας:-

G¹

G²

G²

us.

Based on the general structural congruity of the two settings, I consider it likely that the melody G¹ and the Byzantine tradition are related. Furthermore, we can not exclude that the Mozarabic melodies belonged to this same tradition. The procession with palm leaves originated in the 4th cent. Jerusalem as a part of the local stationary liturgy. From there the celebration spread to Palestine, Armenia and Georgia. In the West it is witnessed first in Spanish liturgical sources, and in Constantinopolitan usage this celebration was probably first adopted in the 9th cent.²³ Therefore, as it was claimed by Huglo regarding the textual and liturgical tradition²⁴, Jerusalem practice seems to be the most likely origin for the common musical tradition of this troparion too.

23. DACL 14,2, col. 2060 - 2064.

24. cf. Huglo 3 p.368.

2 Κατακόσμησον τὸν νυμφῶνα σου, Σιών - *Adorna thalamum tuum, Sion*

Also this sticheron is rubricated εἰς τὴν λιτὴν in the order of Hesperinos in the vigil of Ὑπαπαντή, February 2.

The Western antiphon is destined for the procession before mass on Purification proper.

This piece has for centuries been one of the most celebrated examples of bilingual singing in Western tradition²⁵, but until Huglo²⁶ and Strunk²⁷, no one ventured a musical comparison of the piece. Huglo's comparison is on a very small scale and, for this reason, not sufficiently convincing. Unfortunately in his reply to Huglo, Strunk only considered the late Gregorian tradition and, partly because of his exclusion of earlier medieval sources in Gregorian, Beneventan, Old-Roman and Ambrosian tradition, partly because of his method, he reached a negative result as to the musical relation between the idiomelon and the antiphon²⁸.

Adorna is rubricated in the earliest sources²⁹ as *Antiphona II* or *Versus* for another antiphon with parallel transmission in Byzantine rite, *Ave gratia plena*. This last piece corresponds to the *apolytikion* Χαῖρε κεχαριτωμένη, for which no medieval Byzantine melody is known for the time being. In one of the really old Western mss., the Gent antiphoner of the 8th - 9th cent., the two antiphons are transmitted bilingually - transliterated Greek alternates phrase by phrase with Latin³⁰. The antiphon is found in the Gregorian Graduals, in the monastic Processionals and in the earliest of the three complete Old-Roman Graduals preserved, the Gradual of Santa Cecilia in Trastevere, dated 1071.

Also another, shorter, text with the incipit *Adorna thalamum tuum* is documented in Gregorian, Old-Roman and Ambrosian tradition³¹. Few manuscripts designate this alternative piece an antiphon (CAO 1293), but with the same text arranged as a response (CAO 6051) it is an almost obligatory part of the

25. It was first edited with a Greek text, probably reconstructed on basis of the transliterated Greek in the antiphoner of Gent by the maurist Hugues Ménard (1585 - 1644), whose edition of the Gregorian Liber Antiphonarius (in the redaction of Pierre Gussanville, 1675) is incorporated in PL 78, col. 641 - 724. Later Wagner I p. 50 - 51, Baumstark p. 105, Wellesz p. 60 - 63, a.o. have commented on this bilingual piece.

26. Huglo 1 p. 270 - 271.

27. Strunk 1 p. 304 - 306.

28. Strunk 1 p. 305: *Clearly, the Latin copy is an extremely free adaptation of its model, if indeed it is an adaptation at all.*

29. cf. *Sextuplex* p. 36 - 39.

30. cf. *Sextuplex* p. LXXXVII - LXXXIX.

31. CAO 6051: *Adorna thalamum tuum, Sion, et suscipe regem Christum. Quem virgo concepit virgo peperit virgo post partum quem genuit adoravit. V. Accipiens Simeon puerum in manibus gratias agens benedixit Dominum. Quem virgo...*

office for the Purification. Baumstark and Wellesz were of the opinion that both *Adorna*'s were translations from Byzantine originals³². Now, the music of the responsorial *Adorna* follows the processional antiphon in the first two lines, but then both music and text shift into the response *Senex puerum portabat* (CAO 7635) for the remainder of the response and in the verse, *Accipiens*. The response *Senex* is throughout modelled on expressions from a sermon on Christmas by saint Augustine³³. The alternative, responsorial *Adorna*, therefore, must be recognized a cento of the processional antiphon with Greek 'Vorlage', and the old Latin *Senex puerum portabat*. The two first lines of this *Adorna*-cento in old Gregorian (the Monza Gradual) and Ambrosian tradition are included in the comparison as witnesses to the opening sections of the melody.

First, I will present the text divided according to the phrases of the Gent antiphoner³⁴ and the variant readings of the sources. '*' in the Greek text indicates additional punctuation in the Byzantine sources.

(Text after S, D and A)	Line	(Text after GT)
Κατακόσμησον τὸν νυμφῶνά σου Σιών	1	<i>Adorna thalamum tuum Sion</i>
καὶ ὑπόδεξαι τὸν βασιλέα Χριστὸν	2	<i>et suscipe regem Christum</i>
ἄσπασαι τὴν Μαρίαν	3	<i>amplectere Mariam^a</i>
τὴν ἐπουράνιον πύλιν	4	<i>quae est caelestis porta</i>
αὕτη γὰρ θρόνος χειρουβικὸς ἀνεδείχθη	5a	-
αὕτη βαστάζει τὸν βασιλέα τῆς δόξης	5b	<i>ipsa enim portat^b regem gloriae</i>
νεφέλη φωτός * ὑπάρχει ἡ παρθένος	6	<i>novi luminis^c subsistit virgo</i>
φέρουσα ἐν χερσίν ^d * υἱὸν πρὸ ἑωσφόρου	7	<i>adducens in manibus filium ante luciferum</i>
ὃν λαβὼν Συμεὼν * ἐν ἀγκάλαις αὐτοῦ	8	<i>quem accipiens Symeon in ulnas suas^e</i>
ἐκήρυξε λαοῖς	9	<i>praedicavit populis</i>
δεσπότην αὐτὸν εἶναι	10	<i>dominum eum^f esse</i>
ζωῆς καὶ θανάτου	11	<i>vitae et mortis</i>
καὶ σωτῆρα τοῦ κόσμου.	12	<i>et salvatorem mundi.</i>

a Maria 776 C74

b portas VI.35

c novo lumine 776 novo luminis Gent lumen luminis C74

d σαρκί MR III p. 479

e ulnis suis C74 VI.35

f deum Processional meum IV.35

The relation between the two text traditions is generally very close. Two major problems have been pointed out. First, in regard to the Latin correspondences of

32. Wellesz p. 63.

33. cf. PL 39 col. 1998.

34. This is also the line division employed by Strunk 1.

νεφέλη φωτός, line 6, Strunk and others³⁵ found it crucial that the *novi luminis* covers the greek expression so badly and is grammatically dependent of *gloriae*, line 5. However, the musical structure follows the layout of the Greek melody in all the Latin versions, as it is clear from the formal scheme below. Furthermore, the Old-Roman source comes up with a new reading, *lumen luminis*, which indeed means something different than the greek expression, but is grammatically congruent with it. *Nubes luminis* has been conjectured as a possible 'correct' translation³⁶ and similar expressions have been adopted in the Western poetry for the Mother of God. There can be little doubt that the Latin text tradition is corrupt in this place and that the Old-Roman version comes closer to the Byzantine text than to the Gregorian.

Secondly, the additional line in Byzantine tradition, line 5a, calls for explanation³⁷. How can one line simply drop out in an otherwise strictly precise translation? Huglo³⁸ proposed that the 'translator-composer' left it out for the reason that a musical repeat, such as found in the Byzantine melody lines 5a/5b would be too monotonous. This argument has little value as the Western melodies to the same high degree as the Byzantine employ immediate repetitions, throughout producing couplets like AA BB etc. A difference, although, is that Byzantine chant has a tendency to 'smooth out' the transitions between the individual lines of the couplet by a variety of transitional motives and turns. The Western reception of the piece leaves out the line, but according to the structural analysis of the piece (see below) exactly this line is not musically paired and, thus, the musical structure of the Western piece still preserves the supposed original link between music and words. In this light, it seems most likely that the chant for some unknown reason was received in the West without this line. Enigmatic by all means is the correspondence of γὰρ, line 5a, and *enim*, line 5b, despite the loss of line 5a in the Latin tradition. The musical structure of the sticheron complies to the textual division presented above, with the modification that the lines 6 - 8 have a medial stop, marked in the text with '*', and the lines 10 - 11 musically should be considered one phrase:

35. Strunk 1 p. 305, cf. *Sextuplex* (Hesbert) p. LXXXIX.

36. Strunk 1 and Hesbert, see previous note. A Latin equivalent in the very straight forward style of translation observed in these liturgical poems would be *nebula luminis*.

37. The Old-Georgian Tropologion includes line 5a, Iadg. p. 98.

38. Huglo 1 p. 270.

Line	1	2	3	4	5a	5b	6	7	8	9
Byz.	A	A'	B	C	D	D	E	E'	F	F'
Greg.	A	A	B	B	-	C	D	D	C'	C'
Old-Rom.	A	A'	B	B	-	C	D	D'	C'	C'
Line	10+11	12								
Byz.	E''	C								
Greg.	D'	A'								
Old-Rom.	C'	A'								

The melody suggests a modal area in which the semitone, or little interval, is positioned under the central pitch, which is F in Barys mode of the Byzantine version, F in the Old-Roman and c in the Gregorian tradition corresponding to transposed mode VI, that corresponds to a fixed *b* if placed in the normal position. In chant pieces like this, not only the finals of the musical phrases, but also the recitation pitch and its relation to the optional mediant inflection and the cadence of the different lines combine the individual musical structure and the modal significance. The following analysis is designed to compare these musical features as they appear in the several versions.

The opening of the Byzantine melody prepares the F on the first accented syllable. Immediately it descends to D in a plagios protos-like movement FED. The fifth jump to a introduces a short recitation and prepares the cadence, which here, as in many of the lines, is designed as a typical Barys-cadence a - F. In some lines it is furnished with a leading-on motive preparing the next phrase (lines 1, 2, 3, 6 and 8), in some places it has the pure form with final F (lines 4, 5a, 5b, 9 and 12). The characteristic triadic Fa c pattern of the Gregorian opening is not the only Western opening, but one among others. The Ambrosian arrives at the c-recitation by a fourth-jump³⁹, the OR by a third-jump. The ornamentation of the first accented syllable is a common trait of all Western traditions, we find repercussions in the Gregorian and Ambrosian versions, the Old-Roman melody has a melodic ornament. In all Western versions, at different places although, we find a 'minor third deflection', or 'mediant deflection', that compares to the melodic movement of the Byzantine version. The Old-Roman melody follows the Gregorian regarding the placement of this mediant deflection, but it continues down to the C preparing

39. This piece is in Ambrosian G-mode, but the use of c as central pitch or reciting pitch and the common melodic features justify the comparison.

for the characteristic phrase opener C F. The cadence is in all versions built over the major third, and the Old-Roman even employs a leading-on motive on the last syllable, closely comparable to what is seen in Byzantine tradition. Also in the Western versions identical or almost identical cadences conclude a number of lines (lines 1, 2, 3, 4(Old-Roman), 5b, 6, 7, 8, 9 and 12). Line 2 repeats with small variations the first line. Byzantine line 2 eliminates the open fifth-jump D a, the Western melodies have no mediant deflection here. This element seems to have been optional in what we suppose was the common melodic tradition of this

- S = Sinai ms. gr. 1218 fol. 105
 D = Dalassenos, Vienna Theol. gr. 181, fol. 118^r
 A = Milano, Ambr. gr. 44 (A 139 sup.) fol. 116^v
 G¹ = Paris, Bib. Nat. 776 fol. 26^r
 G² = Graduale Triplex (GT) p. 540 (only deviations from G¹)
 M = Monza, Cap. C - 12 - 75 fol. 130
 OR = Graduale di Santa Cecilia in Trastevere, Bodmer Library, Cologne ms. 74 (1071 A.D.), fol. 29
 Ambr. = London, Brit. Mus. Add. 34 209 (Palaeographie Musicale V - VI) p. 130

Line 1

S   FGaG

D  E Da

A 

G¹ 

G² 

M 

OR 

Ambr. 

A Ka - τα - κο - σμη - σον τον νυμ - φω - να σου Σι - ων *

A - dor - na tha - la - mum tu - um Sy - on

A - dor - na * tha - la - mum tu - um Sy - on

A - dor - na tha - la - mum tu - um Sy - on

A - dor - na tha - la - mum tu - um Sy - on

troparion. Line 3 and 4 have mediant deflections in the Western melodies, while the Byzantine has none. At the end of line 2 the Byzantine sources disagree as to the final note, whether it should be a final F or a leading-on G. This variation is observed between the Western versions too.

The correspondence of lines 1 and 2 is evident in both Byzantine sources and in the Western ones, perhaps most clearly expressed by the earliest ms., the adiastematic Gradual of Monza.

Line 2

S  FE F a FE FE F F

D  FE FE F F

A  FE FE F F

A και υ - πο - δε - ξαι τον βα - σι - λε - α Χρι - στον *

G¹ et su - sci - pe re - gem Chri - stum

G² et su - sci - pe re - gem Chri - stum

M  FE FE F F

OR et su - sci - pe re - gem Chri - stum

Ambr. et su - sci - pe re - gem Chri - stum

In line 3 the Byzantine melody has an initial motive culminating a fifth over central pitch and descending in a typical barys cadence a-F, adjusted to G in S and A. Also the Roman versions rise, but only a third on *amplectere*, they have a mediant deflection, (absent in the shorter syllabic Byzantine setting) and end with the standard cadence, whether in the Gregorian or the more 'talkative' Old-Roman dialect. The Byzantine melody of line 4 is close to simple recitation around

F, opposed to the faithful repetition of line 3 in the Western melodies. Still, the line cadences on the central pitch in all versions.

Line 3

S 

D 

A 

A α - σπα - σαι την Μα - ρι - αμ *

G¹ am - plec - te - re Ma - ri - am

G² am - plec - te - re Ma - ri - am

OR am - plec - te - re Ma - ri - a

Again in line 5b, the Western versions start with plain recitation, where the Byzantine melody moves. The Western mediant deflection is of the Old-Roman type, with the interval of a fourth, whereas the Byzantine melody in this structural position, after βασιτάζει, places the well-known formula a GF EF Ga a a before the F-cadence. Also the oldest Gregorian tradition ends on central pitch, whereas the Old-Roman and standard Gregorian melodies, here and in line 9, have the standard cadence transposed a whole tone up to prepare for the next phrase.

In Line 6 the Byzantine melody rises by a conventional EF initial motive to a fifth above the central pitch on the word 'light', just like the Roman versions do. Strunk opposed to the Gregorian lack of wordpainting in this place, where the Byzantine sources present a *thematismos*. At least in the Old-Roman version an extended melisma marks off an internal stop in the same position as the *thematismos*, but the melodic movement is different.

In line 7 the Gregorian and the Old-Roman melody clearly repeat the opening of line 6, a feature also found in the Byzantine versions if we equal the a EF aGa

Line 5b

S

D — .

A

A αυ - τη βα - στα - ζει τον βα - σι - λε - α της δο - ξης *

G¹ ip - sa e - nim por - tat re - gem glo - ri - ae

G² ip - sa e - nim por - tat re - gem glo - ri - ae

OR ip - sa e - nim por - tat re - gem glo - ri - ae

Line 6

S > .

D > .

A

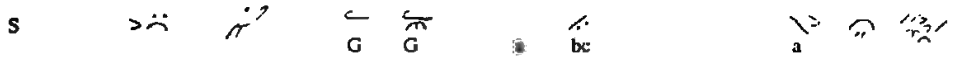
A νε - φε - λη φω - τος * υ - παρ - χει η παρ - θε - νος *


G¹ no - vo lu - mi - ne sub - si - stit vir - go


G² no - vi lu - mi - nis sub - si - stit vir - go

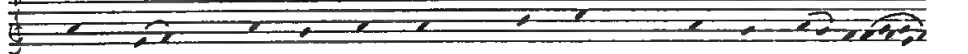
OR lu - men lu - mi - nis sub - si - stit vir - go


Line 7

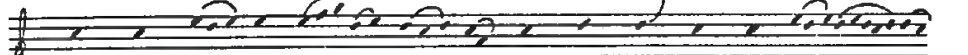
S 

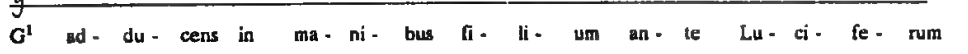
D 

A 

A  φε - ρου - σα εν χερ - σιν * υι - ον προ Ε - ωσ - φο - ρου *

G¹  ad - du - cens in ma - ni - bus fi - li - um an - te Lu - ci - fe - rum

G²  ad - du - cens in ma - ni - bus fi - li - um an - te Lu - ci - fe - rum

OR  ad - du - cens in ma - ni - bus fi - li - um an - te Lu - ci - fe - rum

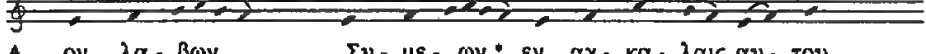
Line 8

S 

D 

A 

A  ον λα - βων Συ - με - ων * εν αγ - κα - λαις αυ - του

G¹  quem ac - ci - pi - ens Sy - me - on in ul - nas su - as

G²  quem ac - ci - pi - ens Sy - me - on in ul - nas su - as

OR  quem ac - ci - pi - ens Sy - me - on in ul - nis su - is

Line 9

S

D

A

Line 10

FD

EF

FD

A ε - κη - ρυ - ξε λα . ο ις * δε . σπο - την αυ - τον ει - ναι

G¹ pre - di - ca - vit po - pu - lis do - mi - num e - um es - se

G² pre - di - ca - vit po - pu - lis do - mi - num e - um es - se

OR pre - di - ca - vit po - pu - lis do - mi - num e - um es - se

Line 11

S

D

A

read

A ζω - ης και του θα - να - του *

G¹ vi - tac et mor - tis

G² vi - tac et mor - tis

OR vi - tac et mor - tis

The short Byzantine line 9 is composed from typical *barys* motives followed by a medial signature. The Gregorian versions faithfully use the standard cadence, here transposed to *d*, and the Old-Roman melody, too, has a clear structural break here, expressed by melismatic elaboration of the standard cadence on *populis* and opening the next phrase with the triadic *F a c*-motive, the one adopted by the Gregorian melody in the very beginning of the piece.

Line 10 was the ultimate reason for Oliver Strunk to reject the interdependence of the Byzantine and Gregorian version of the piece. On αὐτὸν the Byzantine version reaches its lowest point, that of the Gregorian its highest. But this observation is again somewhat contrasted by the Old-Roman version, which incorporates the fifth over central pitch as the peak of the triadic *F a c* movement. Now, the high *g* of the Gregorian version appears to reflect the Old-Roman melodic tradition, but the placement of the text in relation to the melody has been shifted. Seen in this way, the difference between line 10 of the Byzantine and Western versions is not as disqualifying for the relationship as Strunk suggested, when only the standard Gregorian sources were at hand. The Roman cadences of line 10 correspond to what I earlier named 'mediant deflection', and this may explain the difference between the Byzantine and the Western lines 10 - 11, cf. lines 4 and 8.

In line 11, the Byzantine and Gregorian melodies have a low cadence, a fourth below central pitch on the word 'death', whereas the Old-Roman has an extended

Line 12

S  

D

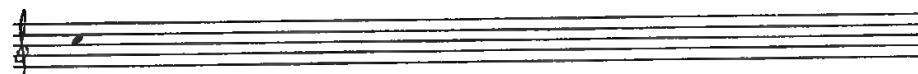
A    



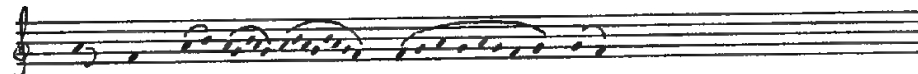
A και σω - τη - ρα του κοσ - μου :-



G¹ et sal - va - to - rem mun - di.



G² et sal - va - to - rem mun - di.



OR et sal - va - to - rem mun - di.

melisma in a higher position. In the last line all versions start from the central pitch, rise a third, extended by melodic ornament touching the fourth, presumably *bb*, in shape of *petasthe* in one of the Byzantine sources and the melodic ornament of the Old-Roman melody. All versions cadence a third down on the central pitch, following the pattern already displayed in lines 1, 2, etc.

To sum up, the piece is conceived as a chain form, each component consisting of reciting with the small interval of the scale immediately below, optional mediant deflection a minor third or, occasionally, a fourth downwards, and concluding with a standard cadence moving from the major third above to the central pitch. The lines are arranged as couplets, most clearly the lines 1 - 2 and lines 6 - 7, each of them opening a main section of the piece. Especially the Byzantine rendition employs in the openings and in the transitions between lines small adjusting motives, whereas the Western melodies appear more archaic in their predominantly 'asyndetic' junction of the lines.

Concerning the liturgical surroundings of this song, it is commonly accepted that the celebration of Purification originated as a local feast in 4th cent. Jerusalem⁴⁰, spread successively into the Middle-Eastern region until it was made an official day of feast in the whole empire in the first half of the 6th cent.⁴¹ It has been proposed that the song was imported into the Roman tradition when pope Sergius I around 700 A.D. according to Liber Pontificalis instituted processions for the four great feasts of Mary⁴². But as no processions for Nativity, Annunciation and Dormition are documented in sources of the Roman rite, and as the feast of the Purification itself was celebrated considerably earlier than 700 A.D., we cannot be sure of this date. Nevertheless, there is, according to the analysis above, a clear musical/structural correspondence between Byzantine and Western transmission. As Strunk correctly concluded, the Gregorian melody cannot be an 'adaptation' of the Byzantine melody as we know it from round-notation sources, but the congruent musical shape of the piece in Byzantine and Latin tradition indicates a common musical origin, probably in connection with Jerusalem. The presence of this piece in the office of Purification in Old-Georgian tradition with the modal assignment '3rd plagal'⁴³ supports this view, as the Old-Georgian *Tropologion* reflects the Jerusalem tradition independently of the Byzantine tradition.

40. cf. *Itinerarium Egeriae*, CC lat. 175 p. 72.

41. The sources are Theophanes (PG 108 col. 488) and Kedrenos (PG 121 col. 700).

42. e.g. Wagner I, p. 50 - 51, Wellesz p. 63. The theory is based on the evidence of the Liber Pontificalis, MGH Scriptores 4.1 (ed. Mommsen) p. 215.

43. Iadg. p. 97.

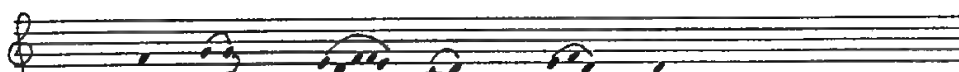
3 Εἰπάτωσαν Ἰουδαῖοι - Dicant nunc iudaei⁴⁴


- S = Sinai gr. 1228 fol. 133^v
 A = Milano, Ambr. gr. 733 (S 28 sup.) according to Tardo, L'Ottocento p. 174
 G = Worcester, Cathedral 160, p. 223
 H = Saint-Gallen, Antiphoner of Hartker, ms. 390 - 391, p. 203
 Ambr. = Vimercate, San Siefano ms. D, fol. 15^v

Line 1

S 
 A 

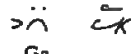


 A Εἰ- πα- τω- σαν ἰ- ου- δαι - οἱ

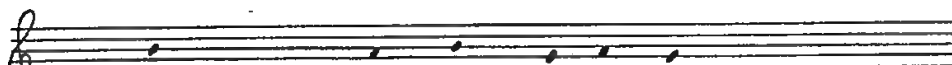

 G Di- cant nunc iu - de - i


 H Di- cant nunc iu - de - i

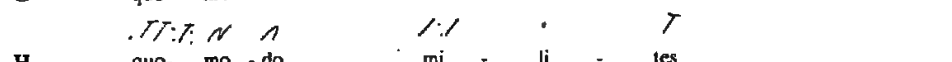

 Ambr. Di- cant nunc iu - de - i

Line 2

S 
 A 


 A πώς οἱ στρα- τι- ω- ται


 G quo- mo - do mi - li - tes



 H quo- mo - do mi - li - tes



 Ambr. quo- mo - do mi - li - tes

44. Handschin p. 47 - 48 concluded, on the basis of a transcription from Ambr. gr. 733 by Bartolomeo di Salvo, that there was no musical correspondence between the Byzantine and the Western melodies. Briefly mentioned by Huglo 1 p. 275.

In Byzantine rite this troparion is the second *sticheron anastasimon*, that is the second sticheron in a series of four (plus four *anatolika*) meant for insertion between selected verses of Psalms 148 - 150, of Αἱνοι, at the conclusion of the Orthros. It is sung Monday in Easter Week and Sundays in deuterios mode during the octoechic period. This category of stichera *anastasima* does not belong to the

Line 3

S 

A  EFD


A απ-ω-λε-σαν τη ρουν-τες τον βα-σι-λε-α

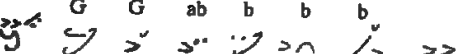
G cu- sto- di- en- tes se- pul- crum per- di- de- runt re- gem

H cu- sto- di- en- tes se- pul- crum per- di- de- runt re- gem

Ambr. cu- sto- di- en- tes se- pul- crum per- di- de- runt re- gem

Line 4

S 

A  G G ab b b b

A δι-α-τι γαρ ο λι-θος

G ad la- pi- dis po- si- ti- o- nem

H ad la- pi- dis po- si- ti- o- nem

Ambr. ad la- pi- dis po- si- ti- o- nem

standard repertoire of the Sticheraion, and only very few mss. transmit them at all⁴⁵. Furthermore, the few sources available exhibit a greater melodic variation than found in the standard repertoire. The two sources that I use here, Sinai 1228 and Ambr. gr. 733, present the same melody in lines 1 - 3, related melodies in lines 4 - 7, and different melodies for the refrain, line 8.

Line 5

S 

A 

G 

H 

Ambr. 


A ουκ ε- φυ- λαξ- εν την πε- τραν της ζω- της

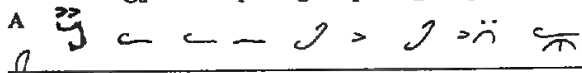
G qua- re non ser- va- bant pe - tram iu- sti- ti- e

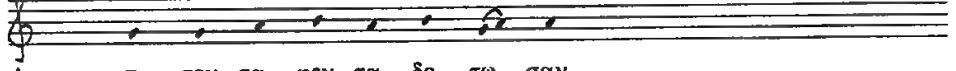
H qua- re non ser- va- bant pe - tram iu- sti- ti- e

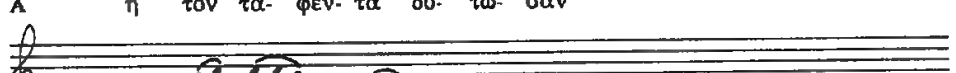
Ambr. qua- re non ser- va- bant pe - tram iu- sti- ti- e

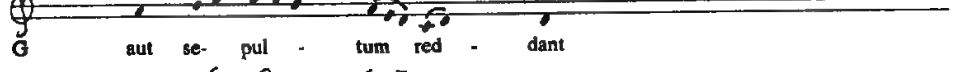
Line 6

S 

A 

G 

H 

Ambr. 

A η τον τα- φεν- τα δο- τω- σαν

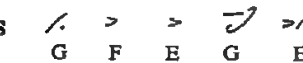
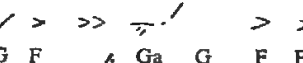

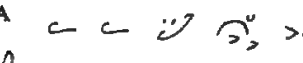

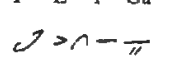
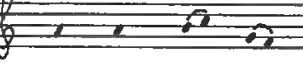
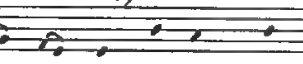
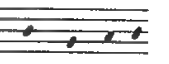
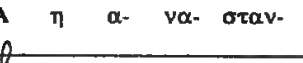
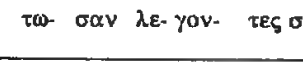


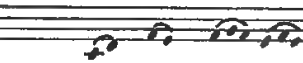
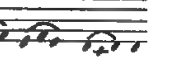
G aut se- pul - tum red - dant

H aut se- pul - tum red - dant


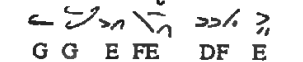

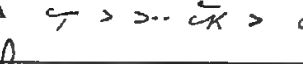
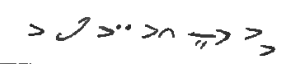


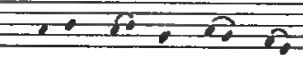
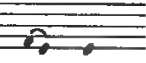
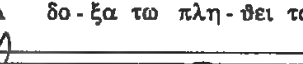
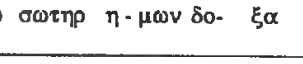
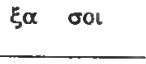

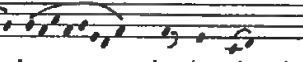
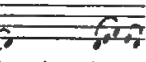
Ambr. aut se- pul - tum red - dant

*Dicant nunc*⁴⁶ is found in Ambrosian musical manuscripts as a G-mode *psallenda* (i.e. processional antiphon) for Thursday in Easter Week, sung at the basilica of St. Ambrose as the last in a series of five Psallendae.

Line 7

S   
 G F E G E F aF G F Ga G F E F Ga
 A   
 η α- να- σταν- τα προσ- κυ- νη- τω- σαν λε- γον- τες συν- τη- μιν
 G   
 aut re- sur- gen- tem a- do- rent no- bis- cum di- cen- tes
 H   
 aut re- sur- gen- tem a- do- rent no- bis- cum di- cen- tes
 Ambr.   
 Ambr. aut re- sur- gen- tem a- do- rent no- bis- cum di- cen- tes

Line 8

S (-----lacuna-----)   
 G a G G G E FE DF E
 A   
 δο- ξα τω πλη- θει των οι- κτιρ- μων σου σωτηρ η- μων δο- ξα σοι
 G   
 quod e - nim vi - vit vi - vit deo al- le - lu - ia al - le - lu - ia
 H   
 quod e - nim vi - vit vi - vit deo al- le - lu - ia al - le - lu - ia
 Ambr.   
 Ambr. al- le- lu- ia al- le - lu - ia

46. Bailey no. 358.

In Gregorian mss. the piece is designated *versus*⁴⁷ for the processional antiphon *Christus resurgens* (CAO 1796) for Easter day (under the rubric *ad fontes*), performed in continuation of the *Quem queritis*?-dialogue. But in some manuscripts it is assigned to various occasions during Easter Week⁴⁸. Two different melodies are preserved in the Gregorian mss., one that follows the Ambrosian G-mode melody very closely⁴⁹, and one in mode II, belonging to the monastic antiphoners and processionals. This last one is marked 'G' in the comparison, transcribed after the Worcester Antiphoner. The adiastematic neume text of the Hartker Antiphoner, marked 'H' in the comparison, almost certainly represents a slightly older version of the Gregorian mode II melody⁵⁰.

The only major problem regarding the text is found in line 8 (see the musical comparison), where the Byzantine, Gregorian⁵¹ and Ambrosian version present each their individual refrain. However, the double *alleluia* is found in both Western versions. The musical form of the piece is:

Line	1	2	3	4	5	6	7	8
Byz.(S)	A	A'	B	A	A"	B'	B+	B'
Ambr.	A	A'	B	A	A"	B	B	B'
Greg.	A	B	A'	C	C'	D	E+	F

This structural scheme reveals a partition of the piece in Byzantine and Ambrosian tradition in main sections, lines 1 - 3, lines 4 - 7 and the refrain, line 8. Each of the two first two sections consists of a couplet and a single line. The single line is duplicated in line 7, extended with an additional λέγοντες σὺν ἡμῖν/*nobiscum dicentes*⁵² as a connection to the refrain. In the Byzantine tradition the cadence notes of the lines are G (lines 1, 2, 4, 5), E (lines 3, 7, 8), E/a (line 6)⁵³. In the Ambrosian tradition lines 1, 2 and 4 display a repeated cadence

47. cf. the assignments of *Adorna thalamum*.

48. see CAO 9, p. 96.

49. In Italian and Aquitanian mss. of the 11th cent., e.g. 776 fol. 69^v. Handschin reports p. 47 that it is rubricated *antiphona ambrosiana* in Stuttgart, Bibl. 4^o 36 fol. 123^v.

50. The piece is found on the first page of an inserted quaternion of 12th or 13th cent., cf. PM, Deuxième Série 1, p. 43^r.

51. For this line the repeat section of *Christus resurgens* is supplied, as indicated in the mss.

52. There is here a structural difference, as this is a short additional line in the Byzantine melody, but this cue for the refrain is incorporated in 'B' in the Ambrosian.

53. The E- and the G-cadences, except line 2, are of the most conventional type of the deuterios, cf. Amargianakis p. 19 and 213 - 215.

pattern FGa aGabG G⁵⁴. Line 5 seems to be a variation of this opening line, whereas the single lines (lines 3, 6, 7 and the refrain), have an almost fixed pattern cb a bcb GF aba aG.

The Gregorian melodies from the Worcester and Hartker antiphoners display both a modality and a musical structure of their own.

The modal relation between Byzantine deuterios and Ambrosian G-mode is characterized by G as central pitch, melodic movement in the tetrachord G c, e.g. line 5, and the inclusion of the low fourth movement D G between sections, see the junction between line 3 and line 4. The constellation deuterios/G-mode has previously been noticed in the Sanctus melodies and in the Σήμερον/Hodie chants⁵⁵. The Byzantine E/a-cadences⁵⁶ and the Ambrosian use of the subtonal F in the openings and cadences are distinctive features in the two traditions respectively.

The Byzantine line 2 is predominantly syllabic where we find moderate melismas in the Ambrosian rendition. Despite this difference in style, I consider the structure and modal shape of the melody in Byzantine and Ambrosian tradition related. Therefore, the two versions most likely derive from a common tradition.

4 Εὐφραίνεσθε δίκαιοι - Laetamini justi⁵⁷

Also this sticheron is performed with οἱ Αἴβοι, as the first in a series of four idiomela for Christmas day, traditionally ascribed to Andrew of Crete.

In the West, only the Ambrosian mss. transmit the piece, as a *transitorium*, that corresponds to the Roman communion-antiphon, on the 3rd Sunday after Epiphany. Two main sections (lines 1 - 4 and 5 - 8) are followed by a couplet (lines 9 - 10) and the refrain (line 12) is introduced by a single line (line 11):

Line	1	2	3	4	5	6	7	8	9	10	11	12
Byz.	A	B	C	D	A'	B'	C	D	E	E	B'	F
Ambr.	A	B	C	D	A'	B'	A'	B''	E	E'	F	G

54. The cadence pattern GabG G is just as conventional in the G-mode melodies in Ambrosian chant, cf. Huglo 2 p. 132, as the bc a ba G formula in the Byzantine deuterios stichera, see previous note.

55. cf. Levy 2 (Sanctus) and CIMAGL 60 (Σήμερον/Hodie), especially p. 25 - 36.


56. a functions as a kind of caesura point in Ambrosian line 5 and 7, but it never has the implication of an E a tetrachord as in Byzantine deuterios.

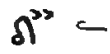
57. The sticheron is transcribed in Petrescu p. 96. The parallel transmission in Ambrosian tradition was discovered by Cagin, p. 13. Some observations in favour of a musical relation between the Byzantine and Ambrosian have been advanced by Huglo 1 p. 276 and Huglo 2 p. 118.


The Byzantine melody uses adjusting motives for the transitions between the lines, eg. in line 1 and lines 2, 6 and 13 the *xeron klasma* motive, that sustains the melodic flow from phrase to phrase. Such features are absent in the Ambrosian melody, that displays a further 'archaism' by the repetition of phrase A and B (line 7 - 8) in the second main section. The conclusion of the two main sections is marked with the classical Ambrosian cadence **GabG G** in line 8⁵⁸. The couplet structure of lines 9 and 10 is confirmed by the pair of medial *nana*-signatures in the Byzantine mss., one of which even adds *όμοίως* in the musical text. In Ambrosian tradition

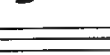
- S = Sinai ms. gr. 1218 fol. 72^v
 D = Dalassenos, Vienna Theol. gr. 181, fol. 96^r
 A = Milano, Ambr. gr. 44 (A 139 sup.) fol. 81^r
 Ambr. = London, Brit. Mus. Add. 34 209 p. 119


Line 1


S 


D 


A 


Ambr. 
































































































































Line 6

S e cd bcc

D cd

A cd

τα χε - ρου - βιμ μι - μου - με - νη

Ambr. che - ru - byn im - mi - tans

Line 7

S bc a dc

D bc a dc

A bc a dc

βα - στα - ζου - σα εν κολ - πους

Ambr. in gre - mi - o por - tans

Line 8

S b G

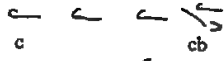

D b G

A b G

θε - ον λο - γον σαρ - κω - θεν - τα

Ambr. de - i ver - bum in - car - na - tum

Line 9



S D A  > ὁμοίως

A πάλι - με - νες τον τε - χθεν - τα δο - ξα - ζου - σι



Ambr. pa - sto - res stel - lam mi - ran - tur

Line 10

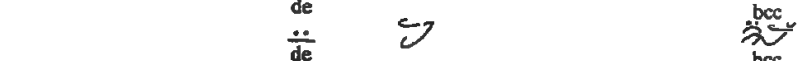
S D  - φε - ρου -A 

A μα - γοι τω δε - σπο - τη δω - ρα προσ - α - γου - σιν

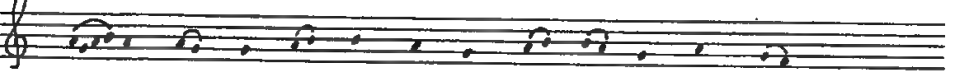


Ambr. ma - gi do - mi - no mu - ne - ra of - fe - runt

Line 11

S D  de deA  de

A αγ - γε - λοι α - νυμ - νουν - τες λε - γου - σιν



Ambr. an - ge - li sal - va - to - rem a - do - ran - tes cla - mant

Line 12

S $\text{a} \quad \text{bc} \quad \text{d}$ $\text{ef} \quad \text{e} \quad \text{d}$ $\text{cde} \quad \text{ef}$

D $\text{a} \quad \text{bc} \quad \text{d}$ $\text{ef} \quad \text{e} \quad \text{d}$ $\text{cde} \quad \text{ef}$

A $\text{a} \quad \text{bc} \quad \text{d}$ $\text{ef} \quad \text{e} \quad \text{d}$ $\text{cde} \quad \text{ef}$

α - κα - τα - λη - πτε κυ - ρι - ε δο - ξα σοι

Ambr. in - com - pre - hen - si - bi - lis do - mi - ne glo - ri - a ti - bi

these two lines begin with recitation around the central pitch, corresponding to reciting on *c* in the Byzantine, but a repercussive *F* (line 8) or *F* followed by *D G*-jump (line 9)⁵⁹ is not matched by the Byzantine version. A variation in the text tradition, τὸν τεχθέντα/*stellam*, is encountered here, too. The florid extension of the *G*-cadence in the conclusion of Ambrosian line 10 is a special feature too. Nevertheless, both versions give special emphasis to the first word of line 11, ἄγγελοι/*angeli*. It is furnished with a *kratema* on the first syllable and both of the remaining two are lengthened. In Ambrosian tradition this word is marked by a moderate melisma and a *G*-caesura, followed by the initial *G ab b* motive. In both versions this line has an extremely narrow ambitus and the melody approximates recitation. The Ambrosian transitorium inserts here an extra word, *salvatorem*. The subtonal step in the connection between line 11 and the refrain in line 12 is a device commonly found in Western chant. In this position the Byzantine deuterus melody uses the connective *xeron klasma*.

Despite the high degree of congruity regarding the over-all musical form there is considerable melodic and modal divergence between the two versions, but some common features as well. The important cadence pitches of the Byzantine tetartos melody is *G* and *d*. *d* functions as reciting pitch, too, together with *c* in the *nana*-section (lines 9 - 10).

In the Ambrosian *G*-mode melody *c* has a special function as peak-note (lines 2, 6, 8, 10 and 12), only occasionally *d* (line 3) or *e* (line 4) is reached. Furthermore, the Ambrosian tradition uses a *D G* movement in the lower tetrachord as initial motive (lines 1, 5, 7, 10) and the subtonal *F* in the preparation for the final part of

59. Vim. A has single *F* on *stellam* and *domino*. F.2.2 has deflection to *D* in both line 9 and 10.

the refrain (*gloria tibi*). The central pitch of the Byzantine melody is positioned a fifth higher than that of the Ambrosian in the first three lines of the two main sections, but before the G-cadences in lines 4, 8, 9 and 10 the melodies are on level with each other. Especially the covered fifth descent d G on *christo* (line 4)⁶⁰ should be noticed. This indicates that Ambrosian G-mode comprises both 'authentic' and 'plagal' elements.

To sum up, the congruent musical structure of the piece advocates that the music of the two traditions is related. The modal relation is somewhat weaker although attested by other comparisons between Byzantine and Ambrosian melodies. Finally, direct comparison regarding melodic is difficult. For this reason, I suspect the melody to have been present in the Ambrosian tradition for a rather long period before the fixation of the repertoire with musical notation. Considering the liturgical position of the piece, the period around Christmas and Epiphany in Western tradition includes many pieces with parallel-tradition in Byzantine rite⁶¹.

5 Βλέπε τὴν Ἑλισάβετ - *Videsne Elisabeth*⁶²

This sticheron was in medieval practice performed on September 23 and June 24, i.e. the Conception and Birth of John the Baptist. It is a *doxastikon theotokion*, i.e. a sticheron in honour of Mary, inserted in the Doxology that concludes the performance of selected Psalm verses, when the procession εἰς τὴν λιτὴν at the conclusion of Hesperinos returns from *narthex* to the church proper.

In the Ambrosian chant repertoire *Videsne* is an *ingressa*, a mass-antiphon corresponding to Roman *introit*. The liturgical occasion of the piece is 6th Sunday in Advent, the feast celebrating the Annunciation of Mary in medieval Ambrosian practice. The piece divides as follows:

Line	1	2	3	4	5	6	7	8	9	10
Byz.	A	B	C	D	-	-	E	A'	C	D
Ambr.	A	B	C	D	C'	C'	E	B'	C	D'

60. Compare to *Dicant nunc*, line 2, and below *Videsne*, line 2.

61. see Baumstark p. 105 - 108.

62. Some of the structural repeats in this piece were discovered by Huglo 1 p. 119, and discussed by Levy 1, p. 148. as a parallel to *Coenae tuae*.

Line	11	12	13	14
Byz.	E	F	C'	A'
Amb.	C	F	E'	B'


The situation here is quite opposite to the case of *Adorna*, as the Western tradition here incorporates a portion, lines 5 - 6, that has no correspondence in the otherwise analogous Byzantine version. It is impossible on the evidence of the two melodies alone to decide whether this section has been added in Ambrosian tradition or omitted in the Byzantine version. The literary style of this section

- S = Sinai ms. gr. 1218 fol. 124^v
D = Dalassenos, Vienna Theol. gr. 181, fol. 150^r
A = Milano, Amb. gr. 44 (A 139 sup.) fol. 138^r
Ambr. = London, Brit. Mus. Add. 34 209 p. 41

Line 1

S   

D  

A  



A   


Ambr.   


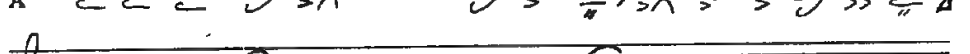
Bλε - πε την ε - λι - σα - βετ

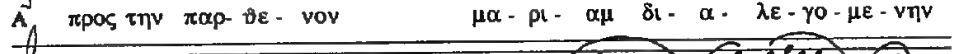
Vi - des - ne e - li - sa - beth



Line 2

S   

D   

A   



A   

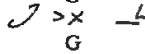
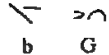
Ambr.   



προς την παρ - θε - νον μα - ρι - αμ δι - α - λε - γο - με - νην


cum de - i ge - ni - tri - ce ma - ri - a dis - pu - tan - tem

Line 9

S   Line 10

D  

A  


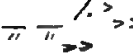




A συ τον νο - μο - δο - την κα - γω τον νο - μο - θε - την





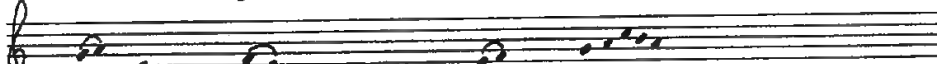
Ambr. tu le - gem dan - tem et e - go le - gem ac - ci - pi - en - tem

Line 11

S   Line 12

D  

A  




A συ τον λο - γον κα - γω

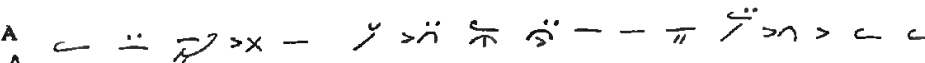
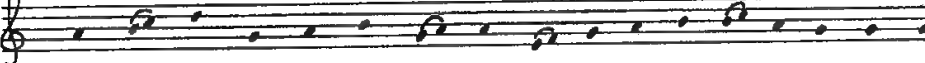


Ambr. tu ver - bum et e - go

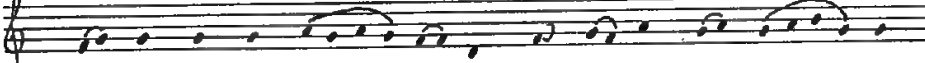
Line 13

S   Line 14

D  

A την φω - νην την κη - ρυ - ξα - σαν την βα - σι - λει - αν των ου - ρα - νων



Ambr. vo - cem pro - cla - man - tis ad - ven - tum sal - va - to - ris

Also in this comparison repetition of melodic material is encountered in both versions and, despite the addition/loss of lines 5 - 6, these repetitions constitute a congruent picture in Ambrosian and Byzantine tradition. Two main sections, lines 1 - 4 and 7 - 10, is followed by a section, lines 11 - 12, that prepares the refrain, lines 13 - 14. Each of the first main sections is divided in two parts, - the first two lines are in a low position, the last two in a high, which division corresponds to the distribution of plagios tetartos and tetartos medial signatures in the Byzantine mss. A common trait is also the repeat of melodic material from the opening phrases for the conclusion of the piece.

As to melodic similarities, line 2 displays recitation around the central pitch G in both versions. Especially interesting is the comparison of line 12 where the last repetition of *κᾶὶ γὰρ* *et ego* before the refrain is furnished with an ornamented musical phrase in both traditions. In this place, even the melodic movement of the Byzantine *thematismos* seems to be mirrored in Ambrosian setting. A difference although, is the attached Ambrosian standard G-cadence, that most likely reflects a later stage of Ambrosian chant.

Regarding the modality, the movements in the lower tetrachord D G are used both as initial motive (line 7) and in junctions between coherent lines (lines 7 - 8, 11 - 12 and 13 - 14). It should be observed how this particular situation is marked with repercussive F in the Ambrosian version⁶⁵, and how the interior cadence on a and the 'minor-third deflection' F D seem mutually exchanged between the two traditions. The kinship of plagios tetartos and deuterios is demonstrated by the placement of a deuterios signature in ms. S (line 1) and the similarity of cadence-formulas on G and a in these modes. Finally, the prominence of subtonal F in openings and before the standard cadence is, as encountered in other melodies of the Ambrosian G-mode, a Western particularity.

Conclusion

The musical comparison of these five stichera and antiphons reveals a high degree of structural congruence. Following, not only the texts, but also the melodies of these pieces in parallel transmission seem related. The question is, whether a text transferred without music could have been furnished with a new melody showing identical musical structure and a constant modal/melodic relation to the original

65. Compare to *Laetamini*, line 9 and 10.

one. I consider this possibility rather unlikely. Whole Byzantine melodies were in fact replaced in Western tradition. In these cases neither the structure nor melodic/modal features are related to the Byzantine parallel tradition, as is the case of the florid melody of *Introeunte te* (G²) and the Gregorian/monastic version of *Dicant nunc* (G/H). More likely, bilingual performance of antiphons in the early period of Western chant is a key to the understanding of these structural similarities.

Most characteristic of the general structure in these comparisons is the use of couplets together with the partition in two or three main sections and a refrain. This partition suggests that a literally antiphonal performance is inherent in the structure, i.e. that each of these pieces once existed as an individual antiphonally performed troparion. These thoughts elaborate on other observations in favour of a correspondence between structure and performance by double choir in the stichera⁶⁶ and the Old-Roman introit-antiphons⁶⁷ respectively.

Introeunte te is a special witness to the stability of musical form. Despite a rather great variation between the Greek and Latin text in the second half of the piece, the musical structure is practically identical in Byzantine and Western tradition. The text variations and the melodic divergences in these comparisons are best explained as a result of individual development, when the pieces at some time lost connection with the original musical tradition and exclusively became subject to the musical laws and style of the recipient repertoire. In the sticheraic style we find smooth transitions between phrases. Signs as *xeron klasma* and *kylisma*, used with this transitional function, appear not to be reflected in the Western melodies. This indicates that the pieces are 'through-composed', whereas the Western, primarily Old-Gregorian and non-Gregorian, parallel melodies appear more archaic. This corresponds to what has been shown by Conolly regarding repetition patterns in Old-Roman introit-antiphons and the 'through-composition' of their Gregorian counterparts. Another point, where the Western melodies appear to be more archaic is the employment of recitation for a number of syllables, where the Byzantine parallel transmission employs a variety of compositional devices such as partial fifth transpositions and small movements around the recitation pitch.

The use of one standard cadence in Ambrosian tradition must represent a local particularity, too. On the contrary, a device corresponding to the *thematismos* was most likely included in the structure of the troparia as early as the stage of common

66. Raasted 2 p. 141 - 143, in a comparison between the setting of kalophonic and simple stichera, demonstrates a basic partition in two *πóδες* and a refrain.

67. Conolly demonstrated a basal bipartite structure in these pieces, which only through comparison can be recognized in the parallel Gregorian pieces.

tradition, as melismatic settings of corresponding single words are found before interior cadences in both traditions. The style of the antiphons is generally syllabic/neumatic with only occasional use of melismatic accent, whereas the stichera are somewhat simpler. The *kratema/petasthe*, however, generally coincides with a special melodic elaboration of the accented syllable in the corresponding Latin word.

The refrains display greater variation than the main sections of the melodies and seem to have had a rather individual existence in the presumed common tradition of antiphonal chanting, as they at least in some cases have been mutually interchanged⁶⁸.

Only two modal combinations are registered between the stichera and parallel antiphons. The most frequent correlation is Byzantine deuterios (E/G/b-modes) and tetartos (G/b/d) modes corresponding to Western E/G-modes⁶⁹, and in one case, only, Κατακόσμησον/*Adorna*, a modality on the central pitches F/c is documented.

Now, a possible date of this contact between East and West must be inquired. The structural/melodic analysis of the bilingual antiphon *O quando in cruce/Otin o stauron* and the sticheron "Ὅτε τῷ σταυρῷ displays a degree of structural congruence and melodic/modal relation comparable to the five cases presented above. One of these, *Adorna*, is bilingually transmitted in the Gent antiphoner, dating from the 8th or early 9th cent.⁷⁰ The structural, modal and melodic correspondence of the Gregorian, Old-Roman and Ambrosian versions and the sticheron Κατακόσμεσον, although they were committed to notation at widely differing dates, supports the thesis of a common origin. Also the fact that the cento piece *Adorna/Senex puerum* is present in the standard Gregorian tradition from the earliest mss., in both Old-Roman and Ambrosian tradition, advocates that *Adorna* was a part of the old Latin repertoire as early as the beginning of the 8th cent. I have already argued for a corresponding date in the special case of Εἰσερχομένου σου/*Introeunte te*.

Three of the five pieces analyzed here accompany liturgical processions in both

68. The Byzantine sources present different melodies for the refrains of Εἰπάτωσαν and Εὐχαρίστητε, just as the textual refrain in the G¹ version of *Introeunte* is different from G² and the Ambrosian refrain of *Dicant nunc* is different from the Gregorian setting.

69. This correlation is also valid in the case of Παράδοξον μυστήριον/*Mirabile mysterium* (Christmas) cf. Huglo 1 p. 271 - 272, Τοῦ δείχνου σου/*Coenae tuae* (Thursday in the Holy Week) cf. Levy 1, the Σήμερον/*Iodie* chants, cf. CIMAGL 60 p. 25 - 36. Aside from the antiphons, this correlation is registered in the Trishagion/Sanctus melodies and the ordinary chants for mass/*leitourgia*, cf. Levy 2.

70. *Sextuplex* p. XV.

Eastern and Western practice, the remaining two only in the Western one. Aside from the evidence of the Gent antiphoner, bilingual singing of antiphons at processions is first documented by a Neapolitan source of the year 902⁷¹, but the origin of the textual/musical tradition of these processional troparia in parallel transmission is, in my opinion, to be sought much earlier, in the stationary liturgy of Jerusalem, developed in the 5th and 6th century. Also the Adoration of the Cross, to which ceremony the Italian series of bilingual antiphons belongs, originated there. The liturgical placement of the pieces as found in the various traditions reflects various local adaptations of the Jerusalem liturgical system, the subsequent development of which has been regulated by local liturgical reforms.

If my early dating of the contact between East and West is correct⁷², the antiphons *Veterem hominem*, mentioned in the introduction, deserve a special treatment. They are explicitly referred to in *Gesta Caroli Magni* by Notker Balbulus (840 - 912), in association with a Byzantine imperial embassy in Aachen around Epiphany, probably in the year 802 or 812⁷³. Most commonly this text has been interpreted as evidence that the *heirmoi* of the *kanon* by Andrew were translated into Latin at this special occasion, and immediately hereafter were incorporated in the Gregorian standard repertoire. The style of these antiphons are almost purely syllabic, and as they in addition are very short, they correspond better to the style of the *heirmoi* than to the *stichera*. This speaks in favour of Notker's story. But we must not forget, that the musical correspondence of these pieces is limited to the opening lines and the choice of mode. According to the early tonaries and

71. *Translatio sancti Severini* by John the Diacon (of Naples), MGH *Scriptores* 3, *Rerum Langobardicarum et Italicarum*, saec. VI - X, p. 456. *Postero die pontifex et clerus, dux et optimates passimque populus universae conditionis et aetatis matutino tempore properantes, se in occursum cum dominicae crucis vexillis odoriferisque incensis in praemissi oppidi campo sanctis exsequiis obviarunt, et certatim supplices exhibentes venerationem, alternantibus choris latinis et graecis, ad monasterium saepefati abbatis debito obsequio concinnatisque luminaribus cineres sanctos deducunt.*

72. The ascriptions of troparia in the Byzantine mss. to hymnographers as Cosmas of Jerusalem, Andrew of Crete (Jerusalem) and John of Damascus (the Monk), might call for a less literal interpretation, as a consciousness of the hagiopolite origin of certain pieces, rather than a mechanical use of the dates of these men as *termini ante quos non*.

73. *Gesta Caroli Magni* II.7, MGH, *Nova Series* 12 p. 58. The main tradition has the following text: *Cum igitur Greci post matutinas laudes imperatori celebratas in octave die theophanie secreto in sua lingua Deo psallerent et ille occultatus in proximo carminum dulcedine delectaretur precepit clericis suis, ut nihil ante gustarent quam easdem antiphonas in Latinum conversas ipsi praestarent.* Two manuscripts (Z and W) have the variant ... *Deo psallerent et antiphonas eius melodie et materie cuius sunt Veterem hominem cum sequentibus, praecepit imperator capellano cuidam suo greccissim perito, ut ipsam materiam in eadem modulatione Latinis redderet et singulis eius modulaminis motibus singulas syllabas dare sollicitus curaret, ne quantum natura sineret, in ullo dissimiles forent.* For the dating see Handschin p. 28, note 4. An important problem in the interpretation of this evidence, seriously dealt with by Handschin 40 - 43 and 58, but not yet finally settled, is the textual and musical parallel transmission of the series in Old-Roman mss.

theoretical treatises dealing with the Gregorian repertoire, the Byzantine *oktoekhos* was in the late 8th and 9th cent. taken as a model in the establishing of the Western modal system. The event reported in Aachen, I think, is better seen in the light of this remodelization of Western chant, that was undertaken in the Carolingian epoch. This might be the reason why pieces with over-all musical structure preserved both in Byzantium and the West are found in the oldest stratum of Gregorian chant, in niches such as the monastic Processionals and in the non-Gregorian Western chant traditions, that never, or only at a late stage, were regulated according to the Gregorian modal system. By contrast, 'mode-creating' opening- and cadence-patterns with Byzantine equivalents, such as G d jumps in tetartos and mode VII⁷⁴, D a movements in the protos-modes and Gregorian mode I and II, are found, with various frequency, throughout the standard repertory of Gregorian chant⁷⁵.

Some musicologists have judged the style of the antiphons with a parallel Greek text as 'Byzantine' and 'un-Gregorian'. If it is right to ascribe a number of these pieces to the direct interrelations between the Western and the Middle-Eastern chant traditions up to the year 700, they are instead to be considered constituent elements of the earliest Western chant repertoire.

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74. cf. the openings of the '*Veterem hominem* antiphons'.

75. Raasted 2 p. 160 observes that the melodic movement aGFED corresponding to the Byzantine protos intonation functions as cadence in the Gregorian antiphon *Nativitas tua*. Raasted 3, p. 275 - 290, demonstrates that parallel use of 'intersegmentary fifth jumps' in Gregorian mode I and II, corresponding to Byzantine heirmoi of protos and, to some extent, plagios protos, are especially frequent in an early set of Frankish antiphons.

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